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INVASION OF BORDER TERRITORIES

[The following article was translated for us by Mr. I. Mitamura, of Otsu City, Japan, from a lecture delivered by Mr. Kajiwara, a master of the sixth degree.]

The formation and the invasion of large border territories are difficult subjects to discuss, because of the many possible initial positions. We confine ourselves to the question of invasion and subsequent defense. From this the reader can deduce how best to fortify his territories in anticipation of such invasions.

Part One

Invading Plays Starting at Kata

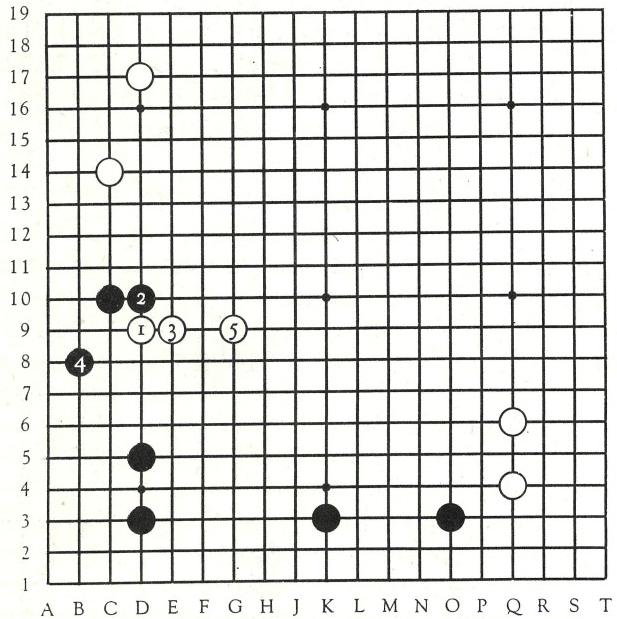


Diagram 1 A

It is necessary for White to interrupt the expansion of black's large territory before further consolidation makes such an operation too difficult. Occupying the point diagonally adjacent to the black outpost is the best and customary first play. 1 D9 therefore suggests itself.

After 1 D9, the play 2 D10 looks attractive - in general we choose not to be cut off from the center, and avoid building long chains on the third line. 2 D10, however, leads to the sequence shown, and when we assess the situation we find that B labors under a double disadvantage: 1. The black C10 - D10 stones cannot make territory to the north because of the strong Shimari in the D16 corner; 2. The white D9 - G9 chain is in position to support an invasion of the south border.

Suppose, instead, White had started with 1 J4. The sequence would be similar to that shown in Diagram 1 A - thus 1 J4, 2 K4, 3 J5, 4 H2. Now the 2 K3 - 3 K4 stones look toward the 0 3 stone, and a white invasion at M3 is no longer feasible. The strengthening of this black group more or less compensates for the white invasion. Thus we see that 1 D9 is more promising than 1 J4. Before adopting the Kata play, therefore, the player must consider whether doubling of the attacked stone will result in a new advantage sufficient to offset the loss suffered.

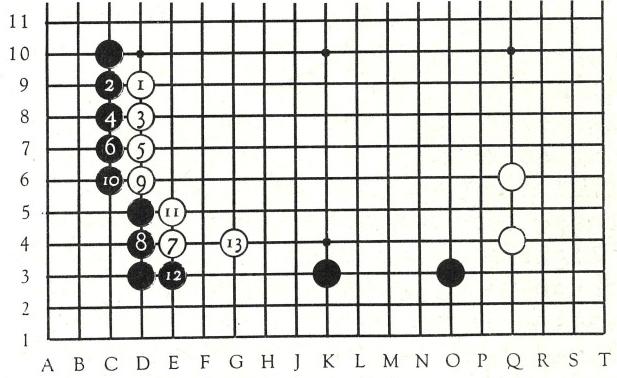


Diagram 1 B

As shown in Diagram 1 A, 2 D10 was ineffective because of white's strong corner position. Hence B is better advised to play 2 C9. The order of W's plays should be carefully noted: if 7 D6, then the sequence 8 C6, 9 E5, 10 E4 is favorable for B. With 1 G4, the invading play is finished for (Continued on following page)

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Invasion of Borders - cont'd

the present. White's center influence is strong and the black south border position is much lower.

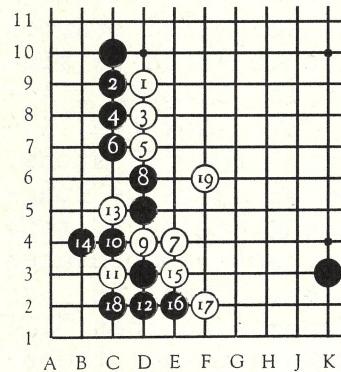


Diagram 1 C

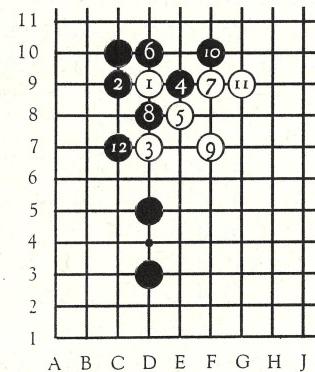


Diagram 1 D

Diagram 1 C

This diagram illustrates the sequence resulting from black's choice of $^8 D6$ in place of the connection at D4. Apparently $^{19} F6$ is not a connection, but the potential $^8 E5$ counts heavily and the white stones are not cut so easily. W is playing within the influence of the black stones; under these circumstances he should defend "lightly" - as with $^{19} F6$. This light touch is of prime importance when invading large border territories. (Sometimes, of course, a firm connection must be established to avoid being cut to pieces. Circumstances alter cases!)

Diagram 1 D

Observe the ill effects of $^3 D7$ instead of $^3 D8$, as played in Diagram 1 B. After black's correct play $^4 E9$, the continuation to $^{12} C7$ leads W to a net gain of zero. $^3 D7$ simply asks for too much.

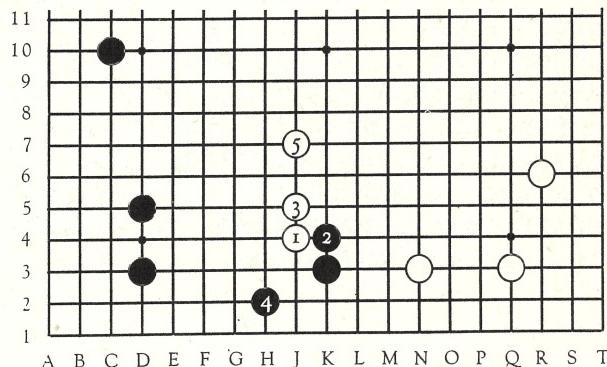


Diagram 2

There are three reasons why $^4 J4$ is the best attack against this position.

1. B's K3-K4 strength is of little value because of W's N3-Q3 position.

2. B cannot further extend his already large territory.

3. W has a chance to invade at D7.

$^5 J7$ is a calm play, and should the situation in adjacent areas warrant, a line such as $^5 K5$, $^6 M4$, $^7 M6$, $^8 N4$, $^9 O4$, $^{10} O5$, $^{11} P4$, $^{12} M3$, $^{13} N2$, $^{14} N6$, $^{15} M7$ may be used.

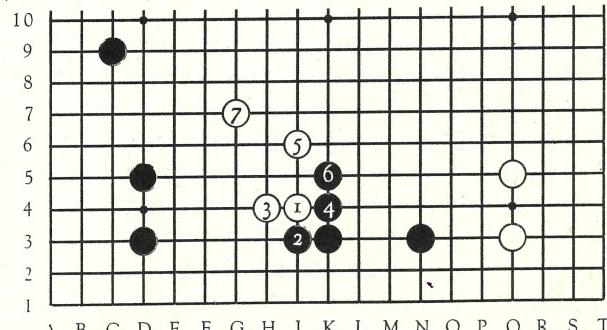


Diagram 3 A

White's invasion at Kata (J4) works very well against this territory because black's initial placements were (Continued on page 37)

GO-SEI-GEN - FUJISAWA MATCH

Game 3

by Koshi Takashima

This is the third in a series of ten games between two ninth degree masters - the first such match in history. Master Go-sei-Gen won the first game, and Master Fujisawa the second.

Played in Tokyo, January 1952.

Black: Fujisawa

White: Go-sei-Gen

Black	White	Black	White
1 Q16n	D17	51 P17	R17
3 Q4	D3	53 R16	Q17
5 D15	C6	55 018	P16
7 E17	E18	57 017	S16
9 E16	F17	59 S15	S17
11 F18n	G18	61 R14	Q18
13 D18	F19+	63 P15	S4
15 C17	F16	65 S5	D19
17 R10	O3	67 C18	D13
19 Q6	K3n	69 D11n	E15
21 N17	C12	71 D16+	D14
23 E14n	F15	73 C11	B14
25 D5n	C5	75 C8	C7
27 D4	C4	77 C15	C13n
29 E3	D2	79 E8n	E6
31 F5	E7	81 G8	G7
33 H3	G6	83 G12n	F13
35 H5	Q2	85 E12	E13
37 M3	J4	87 H7	M16n
39 H4	K6	89 N15	F12
41 H6	N4	91 Q3n	S2
43 C14	L17	93 M4	H8
45 E2n	07	95 K5	J5n
47 Q8	R3n	97 G9	L5
49 R4	P18n	99 J8	N5n

*1 - *4. The Masters have reversed roles in this opening - that is, Fujisawa generally uses the "classical" Komoku plays, whereas we have come to associate Go-sei-Gen's name with the "modern" 4-4 point opening.

*11 F18. B had two choices: F18 or D18. The former takes the corner, the latter seizes outside influence. The sequence would be *11 D18, *C18, *F18,

*D19+, *G17, planning to capture the white stone on F17 in shicho. B would not have this option if there were a white stone at Q4.

*20 K3. If *20 O17, then *21 K3.

*23 E14. Fujisawa thought for one hour before playing here.

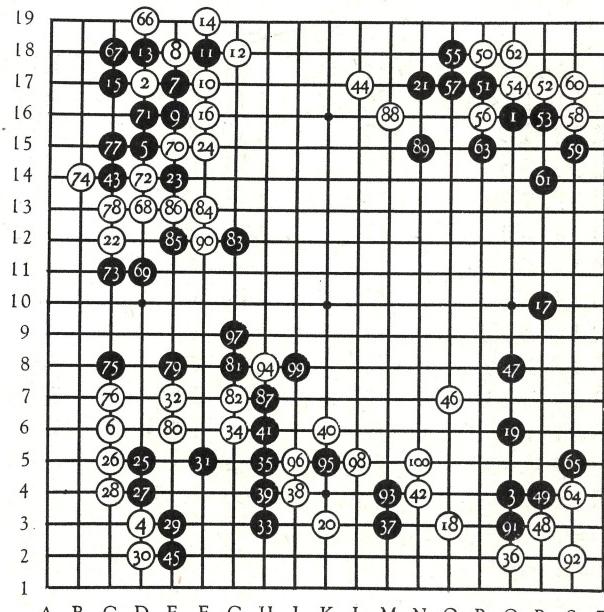
*25 - *35. B has made a considerable dent in the white territory.

*45 E2. Fujisawa said his first impulse was to play *R16. After an hour and a half's thought, however, he concluded that it was wiser to make his group in the southwest safe, in preparation of an attack on the west border.

*48 R3. This play is sealed; the end of the first day.

*50 P18. With this beautiful invasion W proceeds to occupy the third corner.

*68 D13. W apparently anticipated a black reply at D14, to be followed with *F12, thus entrenching himself more firmly on the west border. As it turns out White would have done better with *68 E12.



1 - 100

GO-SEI-GEN - FUJISAWA MATCH

*69 D11. B's last chance to invade after *D14, and *F12, uchi komi would be impossible in this area.

*78 C13. An important point for W, lest B get his connection with *C11.

*79 - *81. Threatening to connect with the black stones to the south, and simultaneously cutting the white corner group off from the center.

*83 - *85. B strengthens his invading stones, but at the expense of building up the adjacent white group. B took 50 minutes for *83 G12. He wanted to play at F13 instead, but decided it would be too risky.

*88 M16. A good play. A threat to rescue *P16, and a prevention against a black extension to L16.

*90 F12. The second day is ended with this sealed play.

*91 Q3. If *91 F11, then *G11, a displeasing prospect for B - hence the tenuki.

*96 J5. If *L5 instead, then *L4!

*100 N5. This play is necessary, or else *P2. (See Figure 1.)

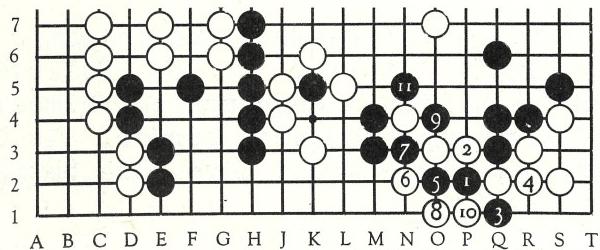


Figure 1

Black	White	Black	White
101 L14n	T5	137 B10	A12
103 T6	T4	139 A10	E11
105 S6	K8	141 D9	B9
107 T2n	H9n	143 C10	D12+
109 J9	H10	145 F11	E10
111 G10	J10	147 F8	C9
113 K10	J12	149 D10	D8+
115 J11	H11	151 E9	S3
117 H12	K11+	153 N6	M5
119 G11	J11ts	155 L15	H15
121 K9	J7	157 F10	B2
123 L11	J13	159 E5	L13
125 M10	B8n	161 K17	K16
127 H14	J14	163 L16	M12
129 G14	J15	165 E12+2	E11+
131 F14n	J2	167 O10	L18
133 H2	K7	169 K18	J17
135 D1n	B11n	171 J18	H18

Black	White	Black	White
173 M18	N13n	187 E1	P7
175 B15	A14	189 G13	A9
177 M17	P12	191 T16	S19
179 Q11	C1	193 E1On	B12
181 H1	J3	195 E12+	F7
183 O6	N7	197 B13	A13+
185 A15	G15	199 P2n	P3

*101 L14. A good double-purpose play: it threatens to catch *H8 in shicho, and strives towards occupation of the center.

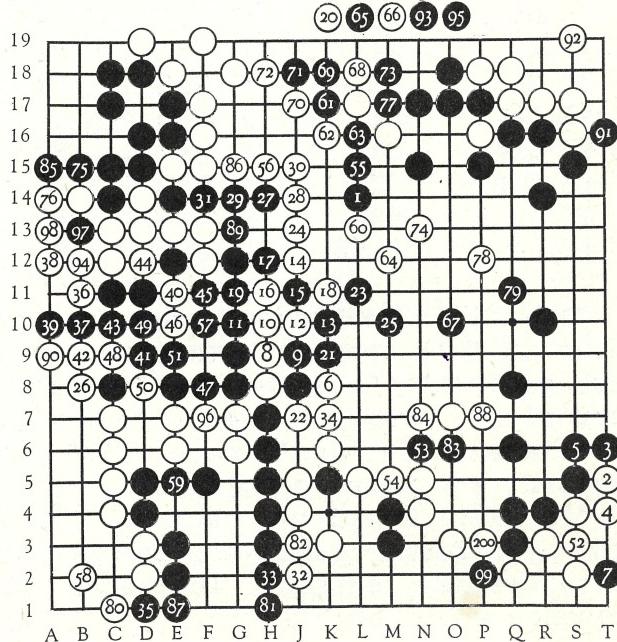
*107 T2. B made this play on the spur of the moment - it is a costly mistake! Had he played *K9 instead, the game would have been his.

*108 H9. Master Go-sei-Gen quickly takes advantage of black's error and starts to run out *H8. In the ensuing fight B does not find the tempo to follow up his attack at T2.

*126 B8. W studied the situation for an hour before selecting *B8. (*K15 or *L15 were appealing alternatives.) His choice was a wise one; for if B is permitted to play B8, he is safe in this area, and W cannot get sufficient compensation elsewhere.

*130 J15. If instead *F14, then *J15 and the white center chain is lost!

*131 F14. This cut isolates the white stones on the upper west side, and shortly both players engage in a mighty battle to see which of the severed chains will survive.



by Koshi Takashima

*135 D1. B assures this group of two eyes.

*136 B11. The semeai foreshadowed by *131 F14 now begins.

*174 N13. It is better to invade the black territory than to capture the three stones on the north border.

*174 M17? *L19, *J19, *N13.

*193 E10. Now we have Ko in earnest. However, the Ko is in black's favor because the white group can be reduced to one less liberty. This is called Yose Ko.

*199 - *201. Black manufactures Ko threats.

Black	White	Black	White
201 Q1	R2	233 B13+14	P6
203 A11	E11+	235 L8	L10+4
205 O2	N2	237 A3	A4
207 E12+	N10	239 Q7	P5
209 N9	E11+	241 N8	Q13
211 N3	O1	243 R13	Q12
213 E12+	N11	245 R12	C19
215 O9	E11+	247 B19	E19
217 D6	D7	249 B18	P11
219 E12+	G5	251 P10	M14
221 G4	E11+	253 M15	P14
223 C3	C2	255 Q14	O14
225 E12+	M9	257 L7	M6
227 M8	E11+	259 P4	O4
229 B3	B4	261 J1	K1
231 E12+	L9	263 K14	Q5

Invasion of Borders - cont'd

poor. *K3 - *N3 is too tight a formation, and the *K4 reinforcement of *K3 therefore yields little compensating gain. *2 J3 is correct - *2 K4 leads to the unattractive, over-heavy position of Diagram 3 B. *4 L5 is usually played instead of *4 K4, and is answered with *5 J7, which suggests a

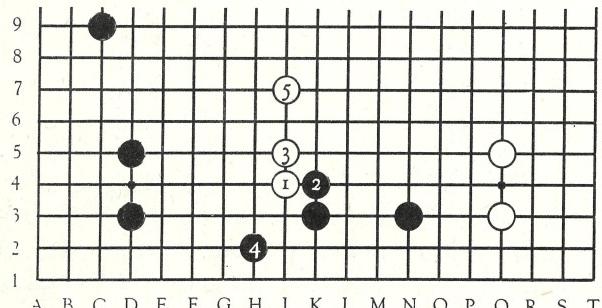
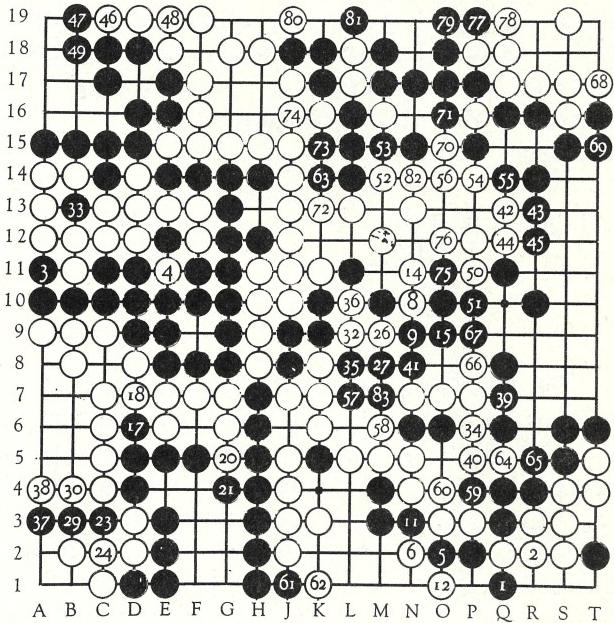


Diagram 3 B

Black	White	Black	White
265 R5	P8	275 O11	O12
267 P9	T17	277 P19	Q19
269 T15	O15	279 O19	J19
271 O16+	K13	281 L19+2	N14
273 K15	J16	283 M7	-

7 10 13 16 19 22 25 28 31



*232 L9. At this point B had only two minutes of allotted time left and therefore ends the Ko with his next play.

The score is Jigo, or draw.

future white invasion at C7. After B's turning play *4 K4, *5 J6 and *7 G7 are essential, but now it is even more probable that White will invade at C7.

We may, then, recapitulate the reasons for playing at Kata to reduce a large border territory:

1. The play at Kata is by its very nature a strong and powerful stroke.
2. If the Kata point has been properly selected, the defending player will not get much compensation from the doubling of the attacked stone.
3. It is usually not difficult to lead the attacking stone out to safety.
4. In the course of the subsequent leading-out play, the attacker can set the stage for a later invasion at some other point in the border territory.

To Be Continued

RYUTETSU - JOWA GAME

This game, which comes to us through the courtesy of Bruno Rüger, was started on September 11, 1814 and completed after many interruptions, on January 8 1815. Jowa later became the greatest master of his time.

Black: Fukubu Ryutetsu

White: Jowa

Black	White
1 R16	2 D17
3 C4	4 Q5
5 Q3	6 R3
7 R2	8 R4

*9 P2. This well-known Joseki was apparently already in use 150 years ago.

*10 P17. A later classical player would have continued with R9 or R10.

*11 Q15. W is now forced to make a protective play around his R4 stones, lest B attack at R8 or R9. White would then have to run with his threatened stones, permitting B to play Q11, or thereabouts, and stake out a large territory on the northeast border.

*12 R11. Prevents the B attack at R8 or R9, while it also threatens to confine black's group in the northeast corner. Herein is shown the hand of the master, that his defensive plays act simultaneously as attacks.

*13 O16. Also defense and attack.

*14 N17. The usual answer. Had W instead played *N17, B could attack further through *N16, thus strengthening his expansion toward the center even more.

*15 N4. B herewith secures his position around R4, and prepares for an attack between *Q5 and *R11. The beginner all too often rushes to attack without the necessary preparations. For example: it would have been incorrect for B to play R7, R8 or R9 before N4; White would have answered with O5. Were B then to protect his stone (R7, R8 or R9), *N3 would confine B in the southeast corner. Black would thus be forced to build eyes in the corner at once, giving White sente.

-	16 Q8
17 C15	18 E3

*19 H3. A very effective play.

-	20 C8
21 D3	22 C11

*22 C11. It is now obvious why W played *20 C8, not the more usual *C7, followed with *22 C10. B's defense has been made much more difficult.

23 G17	24 E16
--------	--------

*24 E16. Had B played here, W would have been confined to the northwest corner. *24 E16, however prevents this, at the same time being a strong attack on *17 and *23.

*25 L17. Generally G17 is protected by a play at K17, but in the present situation *L17 is better because it is also an attack on the whites around N17.

*26 N16. W now threatens to play between *23 and *25.

*27 L15. Foils the opponent's plan and continues the attack on him.

*28 R17. W had the option of running his stones out, playing *N14 for example, but this would have encouraged B to answer at *Q17, making his corner safe, while W has no eyes as yet around N17.

29 S17	30 S18
--------	--------

*30 S18. A surprising counterattack. Most players would have played *R18, but the master calculated further.

31 Q17	32 R18
33 Q18	34 P18
35 P19	36 S16
37 S15	38 T17+
39 O17	40 O19
41 Q19	42 P16
43 O18	44 O15
45 N19+	46 P15
47 Q16	48 M15
49 N14	50 N18
51 O19	52 N15

*53 M18. It is necessary that B connect his two groups in this way; if W plays at M18, B would be in difficulty with his stones around Q16.

*54 L14. W threatens to continue

by Bruno Rüger

with °L16 and °K16.

55 K15

56 Q14

57 R14

58 Q13

*59 M14. The decision on this play could not have been easy. It prevents W from forming a large territory here, but if W pursues the two black stones, the ensuing complications may be such that even a master cannot predict the final outcome.

*60 L13. A very effective play: in the first place it strengthens °L14; it also threatens the two black stones M14 and N14; finally it prevents *P14, which now would fail because of W's answer O14.

61 O13

62 P13

*63 N11. B would have preferred at this time to play at E4, but then W would have surrounded the three black stones around N14. W is quick to reinforce his weakest position with 64 E4.

64 E4

*65 D5. Were there no white stone on C8 (or in that neighborhood), Black would play the customary *65 D6. In this case, however, *D6 would be a poor choice, because W could advantageously reply 66 D5.

*66 H5. The usual continuation. W strengthens his stones at E3 and E4 by means of an attack on the black stone at H3.

*67 J5. B could also have defended with 67 K4.

68 J6

69 J4

70 K6

*71 L10. B must take steps to insure the life of his stones around N11 which are already threatened by °68 J6 and °70 K6. Beginners usually recognize such dangers too late.

*72 L4. White threatens the three blacks around J4; Black answers with a counter-attack.

73 H6

74 E5

*75 H7. This play simultaneously attacks White around E4 and around K6. W answers by first attacking the corner.

76 D4

77 C3

78 D6

*78 D6. W dare not let B play here; his stones near E4 would be endangered.

*79 G5. Necessary. If W has opportunity to play here, the black stones a-

round K4 may not live.

80 C5+

*81 E2. If B omits this play there would follow: °E2, °D2, °B5, °B4, °B2, and the blacks in the corner are lost.

*82 N6. W must now play to save his three stones around K6. *82 F2 would be poor, for after °D2, White would be forced to make the F2 stone secure by playing G3 or some similar move (otherwise B plays F3) and Black would have sente to proceed with M6 or N6 against the three whites around K6.

*83 P11. Somewhat strengthens B's position here, and prepares for a continuation at Q12, to confine the white stones around P16.

*84 M12. A counter stroke. B can no longer play Q12; White would reply N13 and conquer the blacks around M14 by pressing on with °O14 or °O12.

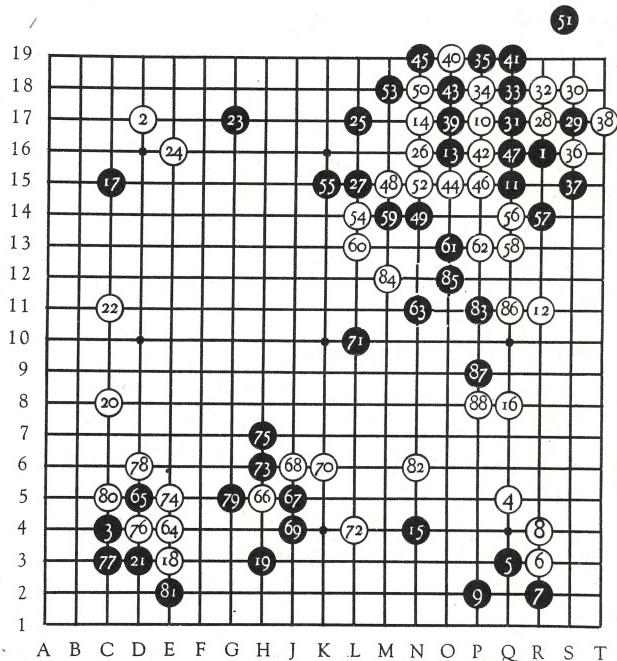
85 O12

86 Q11

*86 Q11. Black can no longer break through at Q12, for White would first attack with °R12, and then connect his stones by means of °R13.

*87 P9. This threatens an extension along the south border and a connection with °N4. It also prevents W from extending to M11 and (after °M10) cutting at °N10, since this stone would now be captured by °N9.

88 P8



Ryutetsu - Jowa Game

*89 F15. B would like to continue with E15, and thereby confine W to the corner. Although the white stones would live, they would enclose very little territory. B's play also endangers the white group around L13, and White must first secure himself against this menace.

*90 J11. This double-purpose play reinforces W around L13, and threatens the blacks around N11.

*91 08. A play by W at J14 would be a sufficient defense against an attempted breakthrough at K12.

- 92 07
93 N8 94 K9

*94 K9. Hinders B from connecting his L10 and H7 stones.

*95 E15. After this W must protect against *B17; the white stones around D17 would be lost and B would have a very large territory here.

- 96 C16
97 K8 98 I9
99 L8 100 M10
101 M9 102 K10

*103 P7. A sacrifice stone which makes possible many attacks.

- 104 Q7
105 P6 106 P5

*107 R10. If White were to cut this stone off by playing Q10 he would suffer a great loss through the following sequence: *Q9, *R9, *R8, *S10+, *Q6, *R7, *R6, *S8+, *O6.

- 108 R9

*109 M6. The black group around O12 is sufficiently secured. B now threatens to play O6, leading to *N7, *N5. W answers with a counteroffensive.

- 110 O3
111 O4 112 M5
113 R12 114 Q12
115 Q6 116 P10

*116 P10. If W instead played *116 R6, there would follow either:

(1) *S10 *Q10, *Q9, *S9, *R8, *S8, *R7+3, *S7, *O5, and the whites around M5 die.

(2) *S10, *S11, *Q10, and the white group around P16 dies.

117 O6 118 O5
119 N7+ 120 N5

*121 R6. Now the white group around

O5 is endangered. W answers first with an attack on the black corner.

- 122 O2

*123 O10. Strengthens the black position and again presses W around P16.

- 124 R13

*125 P4. Endangers the whites at O2 and O3.

- 126 M3

127 S2 128 M7

*129 L7. B plays here to prevent W from making eyes.

- 130 S3

131 T2 132 P3

*132 P3. A tit for a tat. W hinders his opponent from making eyes in the corner.

133 Q4 134 R5

*135 S7. A strong attack on White around P16. It is astonishing that W does not answer it.

- 136 L6+

137 S13 138 S12+

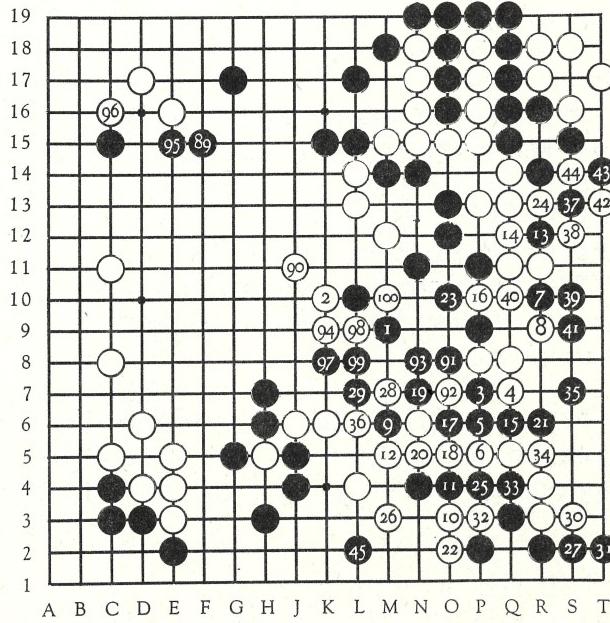
139 S10 140 Q10

141 S9 142 T13

*142 T13. Now one sees why W didn't answer the dangerous *135 S7. W hopes to win the Ko fight which has arisen. B dare not close with *S14, for then W would connect through *T15.

143 T14 144 S14+

*145 L2. Threatening a breakthrough with *N3. Black would live in the cor-



by Bruno Rüger

ner, and all the white stones in this area would be annihilated.

-	146 M2
147 S13+	148 S8
149 T8	150 S14+
151 L3	152 M4
153 S13+	154 O14
155 N13	156 S14+

*157 S5. White cannot take at T15; Black would answer at T3 and kill the white group around N5.

-	158 J8
159 S13+	160 F2

*160 F2. A very far-sighted play.

*161 T12+. Now the 26 stones around Q11 are lost. White must prove that *160 F2 was really a strong threat.

*162 D2! This captures not only the black stones in the corner, but also those around J5, for which B, however, still fights tenaciously.

*163 J2. B's immediate effort is to make eyes.

-	164 K3
165 K2	166 G2
167 J7	168 K7

*169 M8. Will it be White or Black that lives on the southeast border?

*170 H8. If W instead plays T3, taking the black stones in the southeast corner, the whites around N5 would live, but then B would have opportunity to play G9 or similarly, and he too would survive with his stones around J5. It would then be Black's game.

*171 Q2. Before B can effectively proceed against W around N5, he must first make himself secure in the corner. *T3 or *P1 will do the trick.

-	172 G7
173 G6	174 G4

*174 G4. Converts H5 into a false eye.

175 H4+	176 K4
177 F7	178 G8
179 F6	180 H2
181 J3	182 K5

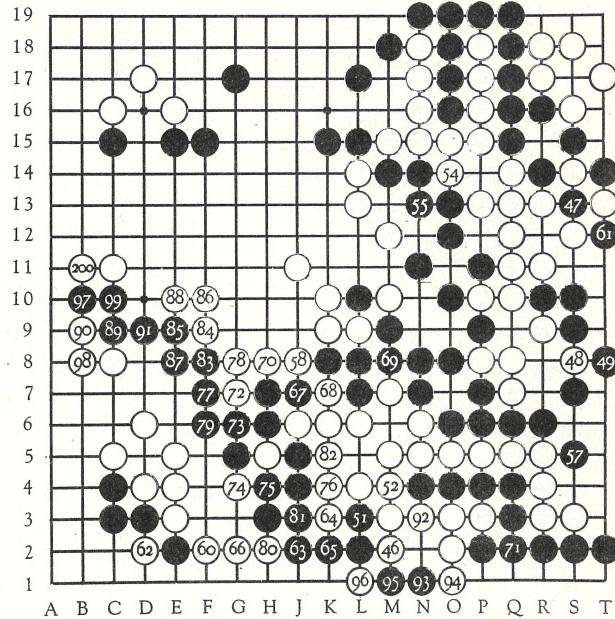
*182 K5. Herewith W gets one eye, a great advantage in such a fight.

183 F8	184 F9
185 E9	186 F10
187 E8	188 E10
189 C9	190 B9
191 D9	192 N3

*192 N3. W plans to make safe with N1; naturally, B must prevent this.

193 N1	194 O1
195 M1	196 L1
197 B10	198 B8
199 C10	200 B11

(50) 53 (56) 59



146 - 200

201 A11	202 A12
203 D11	204 D10
205 A10	206 B13
207 C13	208 D12
209 E11	210 B14
211 B15	212 C14

*213 H10. B threatens to play *G9.

214 G9
215 F11
217 E13
219 D13

*220 D14. It takes the greatest concentration on W's part not to let B escape. Were it possible for B to kill the white stones around A12, B would of course be safe.

*221 E12. B threatens to play B12.

-	222 B12
223 J9	224 G10
225 G12	226 H11
227 D15	228 E14
229 G13	230 F14

*231 G14. It is best for B to abandon the seven stones around E12. *231

Ryutetsu - Jowa Game

F12? then °232 G14, giving W breathing space, and a possible extension from H14 to H16. °231 G14 however, blocks W off, and opens the way toward capture of the three whites in the corner, which, if successful, would still give Black a chance to win the game.

-	232 F12
233 B16	234 F17
235 G18	236 B17
237 F16	238 F18
239 A18	240 G16
241 H16	242 A17
243 C18	244 D18

°244 D18. Had W instead played C17, B could capture the white stones without a Ko fight.

245 C17	246 B18
---------	---------

*247 C19. If °247 D16+, then °C19, °C16, °A15 and B could not answer A16, because of °G15. The meaning of °240 G16 now becomes clear.

-	248 D16
249 B19	250 A19+

°250 A19+. The life of the whites depends on the outcome of this Ko which is worth 35 - 40 points.

251 G3	252 F4
--------	--------

°252 F4. If W permits this stone to be taken, his stones around N5 will die before the blacks around G6.

253 A18+	254 L18
----------	---------

*255 M17. W threatened to play M17, soon to be followed with °T15. This would have been an even more dangerous Ko; some of the black stones around P19 would have been captured, and the whites around P16 freed.

-	256 A19+
257 C7	258 B6
259 A18+	260 M11

*260 M11. Probably the strongest play on the board for White, and is of significance in connection with the threatened Ko at T16. White must be confident of the outcome of the game, or he would have played °260 T16.

261 D7	262 B7
263 E6	264 D8
265 A16+3	266 J14

°266 J14. And still W takes the risk of a Ko fight at T16!

*267 T16. This starts the third thrilling Ko in this tense game. The

victor of this fight will be the winner of the game!

- 268 T15+
269 C2 270 E1+
271 T16+ 272 T11
*273 S17+. B cannot play T13; W's reply at T15 would be crushing.

- 274 T13+
275 S14 276 S16+
277 D1 278 C1+
*278 C1+. Naturally W must not permit *E2+.

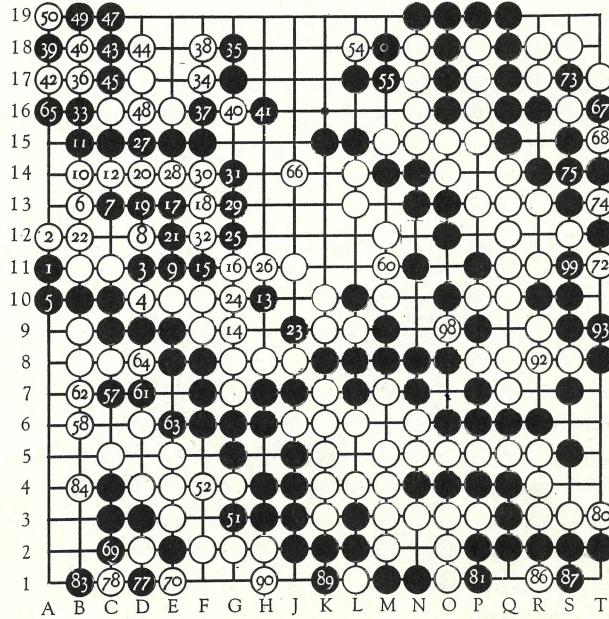
279 S17+ 280 T3
281 P1 282 S16+
283 B1 284 B4
*284 B4. Were W to play D1 instead, Black would answer with A2, and live.

285 S17+ 286 R1
287 S1 288 S16+
289 K1+ 290 H1
*290 H1. If instead °T15+, then *T13+, °T16, °S4; the whites would die sooner than the blacks around F7.

291 S17+ 292 R8
*292 R8. B has to answer, lest °T9, °T10+, °S11 and W saves all his stones here through the capture of the three blacks.

293 T9 294 S16+
295 D1+ 296 E2
297 S17+ 298 O9

*299 S11. Prevents White from making an eye at R12. W threatened, for



201 - 300

by Bruno Rüger

example, °T6. The blacks around Q6 are in a tenuous situation.

-	300 S16+
301 B3	302 A2
303 S17+	304 Q9+
305 N10	306 N12

°306 N12. If B replies by taking at T18, then °P12, °O11, °M13, and Black cannot close at N9, because °O7+19!

307 M16	308 P14
309 N9	310 S16+
311 K11	312 L11+

°312 L11+. If W lets his three men be taken, he loses the game.

313 S17+	314 M13
315 M6+	316 S16+
317 T4	318 M7+

•319 S4. Were W to play P12 now, he could save his stones here, but would lose the game, because B would then kill the whites around N5, and so save his own stones near J5.

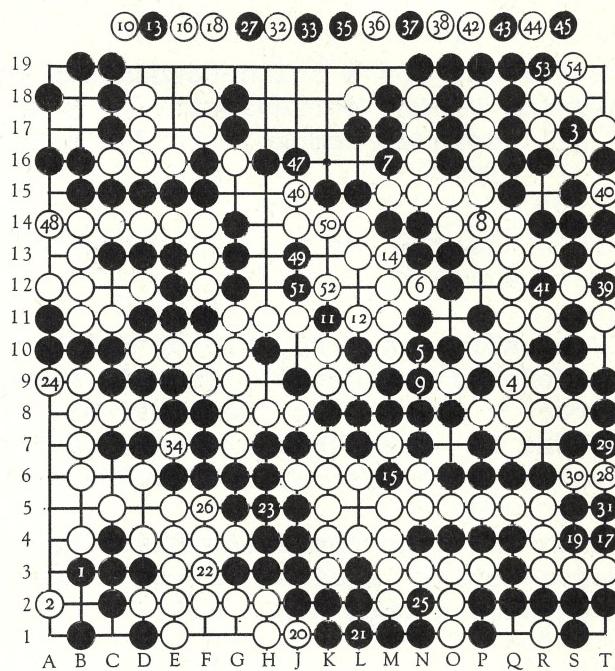
-	320 J1
321 L1	322 F3
323 H5	324 A9
325 N2	326 F5
327 S17+	328 T6
329 T7	330 S6

°330 S6. W has so many Ko threats, that he can afford this play, instead of the immediate S16+.

331 T5+2	332 S16+
333 M6+	334 E7+33
335 S17+	336 S6
337 T6+	338 S16+
339 T12+	340 T15+
341 R12+	342 M7+
343 P9+	344 T16
345 S12	346 J15

347 J16	348 A14
349 J13	350 K14
351 J12	352 K12+
353 R19	354 S19

°354 S19. The mighty battle is at an end. White has won with 11 points.



EVEN GAME FUSEKI STUDIES

by Honinbo Shusai

Maneuver Fifteen

Black	White
1 R16	2 D16
3 Q3	4 P17
5 C4	

B strives for a solid foundation by occupying vacant corners with 1, 3 and 5 - all three at Komoku, the 3-4 point.

6 R5

7 Q15

This serves as a double threat against °4 and °6.

8 E3

W usually plays R9, R10 or R11 here as a defense against °7. In this case, however, W allows B to complete his 7-9 scheme in order that a W post may be established in the southwest corner.

9 R9

With this one placement Black has a squeeze-attack against °6 and a maximum extension from R16 - Q15.

10 D6

11 E4

*11 could be played at D5, C5 or C6.

12 D4

13 D5

14 D3

15 C5

*15 E5 would be a serious mistake; the presence of °4 P17 in the northeast corner makes it impossible for B to capture °10 D6 in shicho.

16 E5

17 E6

A black extension to F4 could easily lead to endless complications and should be avoided.

18 F4+

19 F5

20 C3

21 E4+

22 G5

23 E5

24 G4

25 C9

*25 is a customary placement in the localized Joseki. Viewing the situation as a whole, in this particular maneuver B may afford tenuki here in order to operate on the south side.

26 O3

*26 could also have been played at N3. If B answered with *27 P4, then W

would have a choice between °28 N5 and S3. If °28 S3, one natural sequence could be: *29 Q6, °30 R6, *31 Q7, °32 S8, *33 S9, °34 R8, *35 Q8, °36 R2, *37 P10. The student should take careful note of °36 and *37.

27 O4

The alternative was *27 P4, °28 O4, *29 P5. Further discussion can be found in Joseki studies.

28 N4

29 O5

If *29 P4, W could either extend to N5 or connect at N3. B would reply to °30 N3 by extending to O6; °30 N5 would be followed by *31 N3, °32 M3, *33 N2, °34 M2, and *35 O2.

30 N5

Or 30 P3, followed by 31 Q4.

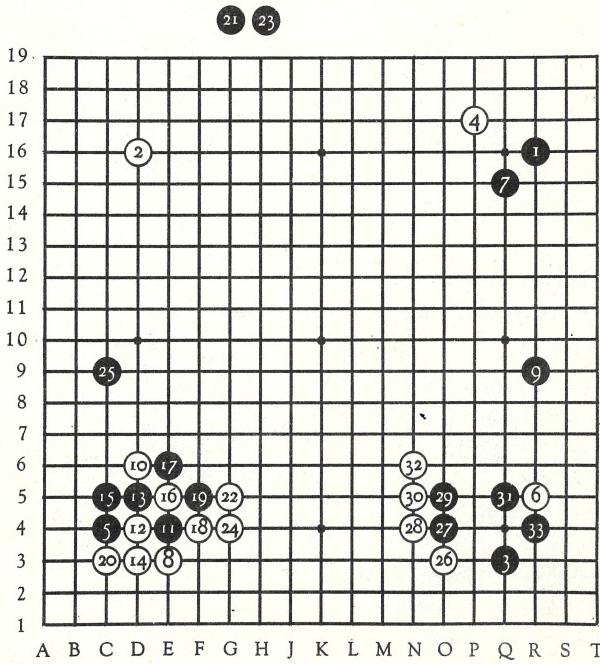
31 Q5

32 N6

33 R4

Although W gained quite a bit with 30 and 32, B's solid 31 - 33 counter-balances the W position.

If W now plays °34 L17, it is advisable for B to attack the corner with 35 F17. After °36 E17, *37 F16, °38 D14 B can extend to J17. Should W play 34 K17 then B would immediately press at O16.



Honinbo Shusai

MANEUVER SIXTEEN

Black	White
1 R16	2 E16
3 P16	4 R4
5 C16	

*5 could have been played in the vacant southeast corner.

6 D4

7 E17

*7 E15 would be just as good.

8 F17

9 D17

10 G16

Another Joseki sequence calls for W's connection at F16, followed by B's Kosumi at D15 and white's extension to K17. The reason for *10 G16 is that W wishes, in view of the *1 - *3 formation in the northeast corner, to extend a step further at L17. If W's extension post should be below the star, at K17, B would be able to answer with a play at M17. In the present case, W has occupied L17, and a B play at N17 would be too small and narrow for this stage of the game. W enjoys the future possibility of a further attack at O17. It should be noted that a one-point difference in width and narrowness has a great influence upon future developments.

11 F15 12 F16

13 D15 14 L17

15 P3

Any of the four attacking plays can be used here: O3, O4, P3 or P4.

16 N3

W is not limited to this play. He could play either L3 or M3 according to his own design.

17 N4

*17 is one of the variations of Tagoisen ikken basami. *17 O5 or *17 Q5 were B's alternatives.

18 M4

19 N5

*04 can be played instead. W could answer *19 O4 with either *R7 or *L3.

20 O3

21 P4 22 O4!

W's disregard of ancient tradition by pressing at O4 is certainly a new departure; usually W responds at R6 or at Q6.

23 P5!

A very interesting operation would ensue if B should check W's advance at O5. W would cut at P5, followed by *25 Q5, *26 P6, *27 Q4, *28 L4. This development would favor White.

24 O5

25 P6

26 O6

27 R6

B has isolated W's lone post at R4, but there is still room left for W's operation based upon this stone.

28 G4

Guards against B's attack at *F3. The wide extension is made possible by the strong position to the right.

29 C9

If B should choose to play this on the east side, he should play high, at Q11. Essentially, 28 and 29 are placements of great importance in controlling the general situation.

30 R8

Threatening a connection via S6.

31 Q8

32 Q9

33 P8

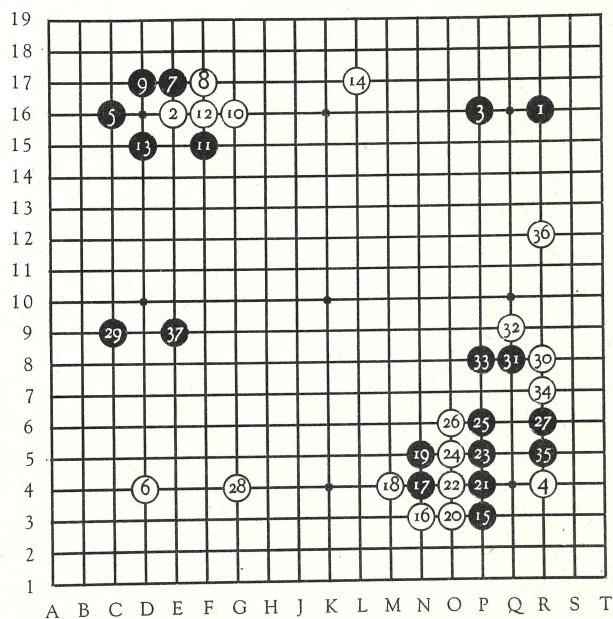
*31 and *33 interfere with W's design and at the same time prepare for center field operations.

34 R7

35 R5

Even after *35 there are still some possibilities left for W in the corner.

(Continued on page 48)



JAPANESE

GLOSSARY

Since one of our purposes is to encourage the spread of Go, we would not want to see American players peppering their talk with Japanese terms to the extent that new players would feel life was being made unnecessarily hard for them. Nevertheless, it must be admitted that the terse Japanese terminology has many advantages, and a list of frequently used expressions is very useful to those who have access to English language articles from Japanese sources. For the sake of completeness and the benefit of beginners, even the familiar Ko, Sente, etc. are included. The literal meanings, when available, are given in square brackets.

ASHIDA. [the straps of the Geta] A play which traps an enemy stone or stones in a boxing-in formation.

ATARI. [lightly touching] Position in which one or more stones can be captured on the next play. Used as a word of warning to the opponent; omission of this politeness does not invalidate the capture under tournament rules.

BASAMI. Same as Hasami. The first letter changes according to the last syllable of the preceding word for the sake of euphony.

BOSHI. A capping play, confining from above a stone near the border; for example, °K5 against °K3.

DAI-DAI-GEIMA. The great knight's interval, such as K4 - O3.

DAME. [horse's eye] Worthless point between two groups.

DAN. Degree, of a master player. Thus Sandan - a third degree master. The higher the degree, the better the player, ninth being maximum.

FUSEKI. The opening plays of the game in which the whole board is involved. The general concept of whole-board strategy, as contrasted to Joseki (corner tactics).

GETA. [the wooden clogs or shoes] Same as Ashida.

GO-BAN. The Japanese board, usually

several inches thick, with short detachable legs or feet.

GOKEN. Five-point skip, or interval.

GOTE. [trailing hand] The opposite of Sente. Thus a necessary protective play to which the opponent need not reply, is Gote; so is an attacking play which is not enough of a threat to force an immediate answer.

HASAKU. Same as Ashida.

HAMATE. [entrapping hand] 1. A maneuver by which the opponent's stones are captured in the course of tactical play. 2. Unsound play which is hard to refute - trickery, swindling.

HASAMI. A squeeze attack. A play on the opposite side of an enemy stone, sandwiching it between two kindred stones. Frequently specific, as "Nikken Basami - attack two vacant points away.

HAZAMA. A gap or space.

HIRAKI. An extension on the same line from a kindred stone. Thus Black plays Ikken Taka Hiraki when he replies °D6 to a White attack on the °D4 stone.

HONTE. Proper play, as opposed to Hamate.

HOSHI. [star] A handicap point.

IKKEN. One-skip, or one-point interval.

ISHI. Stones.

JI DORI GO. [ground-taking Go] The deprecated style of play in which the players ignore each other by mutual consent, and peacefully map out separate territories.

JOSEKI. A correct or accepted sequence of corner play.

KAGEME. [chipped eye] False eye - a point not completely enclosed, which must eventually be filled when the opponent surrounds the group.

KAKARI. [hanging, related] Attack. Frequently made specific by combination with other words: thus Ogeima Kakari is an attack made by playing a long knight's move away from the stone under consideration. (Also, Gakari for euphony as in Takagakari.)

* * *

Japanese

Glossary

KAKE. [cover up] An attack which presses down on a stone - for example, a play at Kata against a stone on the third line.

KAKE TSUGU. [a hanging connection] A close defending play which prevents a cut without actually connecting.

KATA. [shoulder] The point diagonally adjacent to and above a stone which is near the border. Thus J4 is Kata to K3.

KEIMA. [the knight, or honorable horse in Japanese Chess] See Kogeima.

KIRU. To cut the connection between two hostile stones or groups.

KO. A repetitive situation involving the capture and recapture of single stones.

KOGEIMA or KEIMA. A short knight's interval, such as K4 - M3. Thus the $\circ F3$ attack on $\bullet D4$ is Kogeima Kakari.

KOMOKU. [the little eye] The 3-4 point, as C4 or D3.

KOSUMI. A stone played on the intersection diagonally adjacent to another stone.

KYOKUMEN. The general situation or "status quo" prevailing on the board, particularly early in the game when things are still fluid.

ME. [eye] Vacant point within a group.

MEIJIN. [celebrated man] The highest degree of Go master.

MOKU. Point or eye. (see Me).

MOKU HAZUSHI. [the detached eye] The 3-5 point, as E3 or C5.

NIDAN. Second degree master.

NIKKEN. Two-point skip or interval.

NOBIRU. To extend, by playing adjacent to a stone or line of stones, without any skip.

NOZOKI. [peeping into] A play made in preparation for cutting the connection between hostile stones or groups.

OBA. The point of maximum potentialities - the still-undecided area where the greatest possibilities lie.

OGEIMA. A long knight's interval, such as K4 - N3.

OI OTOSHI. The robber's attack - trapping a group by throwing in a sacrifice stone which puts the group in Atari, in a situation such that when the sacrifice stone has been taken, the group is again in Atari and hence lost.

OSAERU. [to press down] To prevent extension by playing on the end of a hostile line of stones, without interval. OYOSE. The mid-game, or period of battle which follows the Fuseki stage of the game.

OZARU. [the big monkey] The long-knight's extension on the edge in end-game play, as from S2 to T5.

RYO KAKARI. Double attack - as for instance $\circ F3$ and $\circ C6$ against $\bullet D4$.

SANDAN. Third degree master.

SANGEN. Three.

SAN-SAN. (or SAN-NO-SAN) The 3-3 point, as C3 or R17.

SEKI. [barrier, impasse] A situation in which two isolated groups remain alive only because they have mutual liberties. If either White or Black plays, his group dies.

SEMEAI. [mutual attacking] A position in which two contiguous chains are struggling to kill each other, the life of one depending on the capture of the other.

SENTE. [leading hand] The initiative. Thus: "This play is Sente" or White has Sente, means "the opponent must answer or suffer a loss". Sente is relative, however - the opponent may seize Sente elsewhere on the board by threatening to take there more than he would stand to lose in the original situation.

SHICHO. The ladder - a situation in which an inner chain of stones is constantly in Atari, the formation making a pattern like a flight of stairs.

SHIKKEN. Four-point skip, or interval.

SHIMARI. [a tightening] Two or more kindred stones played in a corner with the intention of securing it against invasion, or at least making invasion disadvantageous to the enemy. Thus we have Ogeima Shimari: two stones at Ogeima interval in a corner (usually one being at the 3-4 point).

SHODAN. First degree master.

SUTE ISHI. [thrown away stone] Sacrificed stone or stones.

TAIGAISEN. Even-game, as against handicap. Thus, Taigaisen Fuseki is even-game strategy.

TAKA GAKARI. [a high attack] Thus $\circ F4$ against $\bullet D4$ is Ikken Takagakari.

Japanese Glossary

TAKAMOKU. [the big eye] The 5-4 point, as E4 or D5.

TAKASHIMARI. A Shimari (corner closure) with two kindred stones on the same line, usually 3-4 and 5-4 (C4 and E4).

TE. Hand or play.

TENGEN. The central point of the board.

TENUKI. A play elsewhere on the board, having no particular influence on the local situation which has been occupying the attention of both players.

TE OKURE. [slow hand] A wasted or unnecessary play; a play which is not the best possible one.

TESUJI. Correct play or response. A deft, clever placement.

TEWARI. Proportional plays - that is, a play and reply which secure equal advantages to the contestants.

TOBI. Extension with a gap or interval. Thus stones on C9 and C11 are Ikken Tobi, C9 and C12 are Nikken Tobi, etc.

TSUBO. The bowl which holds the stones.

TSUGU. To fill a vacant point so as to connect stones not solidly connected until then.

TSUKE. To check extension of an enemy stone by playing right along side it.

TSUKE TE. The "anlegen" reply - thus •2 F4, in reply to the °1 F3 attack on •D4, is Tsuke Te.

EVEN GAME FUSEKI Maneuver Sixteen (Cont'd from pg. 45)

36 R12

37 E9

Let us speculate on 38 and its possible sequence. W may resort to the customary light invasion at E11. B's response •39 C11 can be followed logically by •40 G6, guarding the lower side. If W should protect the corner at C5 instead of playing °G6, he would leave the lower side open for B's invasion at •J3.

Now the majority of learners... are eager to take advantage of what they deem bad play on the part of their adversary. This habit causes them to overlook the more important question: the right timing of a stone as it would be played in a sound game of Go. And fin-

TSUME. An extension which approaches close to hostile stones.

UCHI KOMI [Uchi, play; Komi, invade]. An invasion. A placement in the enemy's territory or sphere of influence.

UTTEGAI. Same as Oi Otoshi.

YODAN. Fourth degree master.

YOSE. [finishing] The end-game. The small penetrations (and sealing off plays) which follow the bigger Oyose battles.

YOSE KO. A Ko fight in which one of the two struggling groups is in Atari each time the enemy re-takes the Ko, whereas the enemy group has one more outside liberty.

WATARI. [to cross over] Connection or bridge between two groups of stones. Frequently, connection by means of a stone played on the very edge of the board.

Note: Just as initial letters may change for the sake of euphony (see Basami) so final letters may change to indicate the tense of the Japanese verb. Kosumu for example is found in some contexts - it is merely the present tense of Kosumi.

SOLUTIONS TO PROBLEMS

Problem 1. •1 S16, °2 R16, •3 T16, °4 R19, •5 S19, °6 T19, •7 T17.

Problem 2. •1 R1, °2 S1, •3 T2, °4 S2, •5 T6, °6 T3, •7 S4.

Problem 3. •1 A2, •2 C1, °3 B1, •4 C2, °5 D1+2, •6 C2, °7 B3, •8 C1+5, °9 D2. (°1 B3 leads to Ko through •2 B1 °3 C1 and •4 A2).

ally, some of them even boast of using hamate. Their ideal of play is mean and low, and gradually they fall into the way of devils. It must indeed be sorrowfully asked: where is the Paradise of this art? [from Fuseki Tsuron by Heijiro Hirose, 5th Dan]